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**Title:**  
Speech opening Norwood Gallery exhibition

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Ms. Kraitzer, ladies and gentlemen :

Thank you very much for asking me to open your new exhibition.

We South Australians pride ourselves - and rightly so - on the regard we have for the arts and the place they play in our daily lives.

This is a traditional concern. It's no accident that our Art Gallery is the most accessible of all the State Galleries or that it's located on one of the most beautiful streets in Australia.

But over the last four or five years there has been an explosion in public involvement in and patronage of the arts - visual and performing - that's remarkable even by our standards.

The new Festival Centre in effect provides us with major new indoor and outdoor art as well as an unsurpassed home for the performing arts.

The Nolan, French, Hepworth, Williams and Flugelman works that now add so much to its atmosphere are but a foretaste of what we can expect over the next few years.

The Art Gallery itself is playing a more lively and confident role on the Adelaide cultural scene and reaching a wider community.

Plans for larger premises, regional centres and new-to-Australia concepts such as the gallery without walls will ensure that it remains a centre of interest and I hope controversy .

But public patronage, however munificent, is not enough.

Private patronage both in support of galleries and of artists directly is essential for a society to be mature artistically.

Both public and private patronage are essential to really high artistic accomplishment and they are also interdependent.

(A more severely practical view also holds the inflation-resisting properties of art in high esteem and tabulates price variations in the style of the Bourse.)

(I don't intend to go into that tonight except to note that such folk often get what they deserve and as many a speculative finger has been burned on canvas as on stock certificates).

We need galleries then and we need to recognise that gallery proprietors not only take considerable financial risks, they perform a very real service in the aesthetic education of a community.

The Norwood Gallery has a special place in this. It is noted for traditional painting, especially early Australian and, in particular, South Australian work. It's of interest, too, that Francis Roy Thompson lived here in his later years.

That traditional character of the Gallery is changing - partly by its association with the nature of the business conducted here and partly by the desire of Victoria to encourage young and new artists.

There is great diversity in the older paintings on display and amongst the newer exhibitors.

Among the former are a Richard Wilson - father of English landscape painting - drawings and paintings by George Morland, works by Herring and Constable.

Representative of established artists are works by Dridan, Judy Johnson, Roger Kemp, Leslie Wilkie, Rose Lowcay, Marie Tuck and Mark L. Thompson.

Another young South Australian School of Arts student is Andrea Mederer who held a successful exhibition at the Royal Society of Arts in 1966.

Another interesting couple on the local scene are Josie and Henry Luijckx who came to Australia six years ago from Holland. Henry a potter, studied at the art school in Breda. Josie has a secondary school teaching diploma from the art school in Eindhoven.

Moving further afield are works from Pro Hart and from the Queensland artists George Slade and Veda Arrowsmith. North American artist Mrs. R. Brunovsky presently living in Adelaide has paintings on display. Diane Dapty well known Melbourne silversmith is represented by a small collection.

It is, as I said, an exhibition which is as diverse as it's interesting and in its totality is testimony to the continuing vigour of this Gallery.

Thank You.

SPEECH BY THE PREMIER, MR. DUNSTAN, OPENING NORWOOD GALLERY  
EXHIBITION.

10.12.74

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